

THE GIRL, ADELPHI; "CELEBRITIES," KEITH'S; FAIRBANKS, STANLEY

Both Sides of the Curtain

and women, too) are but... of a larger group is con... in the success of fairy... the footlights. The fact... of the "The Girl" and "The Music Master" are... to the subject. Sweetly... unrealistically the basis of... Clindrella was down... and oppressed. So in varying... Joe Bascon, Anton Von... Mary... other beloved figures of...

"HITCHY-KOO" and "The Show of Wonders" furnish a marked contrast in so-called "musical shows." The latter is quintessentially typical of the New York Winter Garden, from which it emanates. Its broad funniness, due chiefly to the tireless energy of the two Howards and not at all to the humorous imitation of George Blonro contributed by Charles Wright, has a certain infectious appeal. The lodge-podoo as a whole is bewilderingly variegated. Some of the alleged comic episodes are stale and flat. Several of the scenes are artistic in coloring, investiture and light effects. Others display crudity and bad taste. The submarine "thriller" is a clever specimen of loose melodrama, acted with laudable restraint. Charming dancing is revealed, notably by delicious Marjorie Miller, and a distressing abundance of unintelligible singing. Pouches of musical notes, in the form of productions will be neither intensified nor diminished by this latest offering. It's about the usual thing.

With fewer participants, with less... attempts to be "dazzlingly" spectacular, and with an insistence on formality, made too tolerable through the remarkable personal magnetism of Raymond Hitchcock, "Hitchy-Koo" stands out as a higher general standard of merit. Again some of the horseplay of musical linkage, but a group of accomplished principals, among whom, the stars, Leon Errol, Ignacio Martinelli and Irene Bordoni call for particular mention, work wonders with rather primitive material. In delineations of convincing, fast in action pictures in form, the star, Leon Errol, Ignacio Martinelli and Irene Bordoni call for particular mention, work wonders with rather primitive material. In delineations of convincing, fast in action pictures in form, the star, Leon Errol, Ignacio Martinelli and Irene Bordoni call for particular mention, work wonders with rather primitive material.

Such circumstances, extended analysis of such a piece as "Turn to the Right" is quite superfluous. The musical twaddle in which this offering abounds has been avidly accepted. A year ago "The Music Master" was accorded a somewhat similar reception.

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Joseph Malkin, cellist, to be heard here in recital in Witherspoon Hall on January 12.

SCHUMANN'S ART TO HAVE RECOGNITION

Philadelphia Orchestra Will Play Exquisite "Spring Symphony" at Next Concert

Partial and very welcome reparation for the neglect of Schumann, which seems to have become almost a policy of leading musical organizations, will be made by Leopold Stokowski when he directs the Philadelphia Orchestra in the Academy on Friday afternoon and Saturday night of next week. The composer of the most boyish of symphonies, whose work is equally melodious and far more thoughtful and profound, claim his place as a symphonic writer, whose art is at once frank and tender, delicate in its beauty, and yet direct and obvious in its appeal. It is to be hoped that Mr. Stokowski will pay further tribute to a radiant genius as the season advances.

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Jascha Heifetz (top), the extraordinary Russian violinist, who will be heard here with the Damrosch Orchestra in the Academy of Music on January 23. Nicholas Douthy (bottom) will be the soloist at the Philadelphia Orchestra concert next week.

COMEDIAN MADE HIS DEBUT HEAD FIRST

It is the proud boast of William E. Meahan, the amusing pickpocket in "Turn to the Right" at the Garrick Theatre, that he made his debut on the stage head first, but landed "with both feet" on Broadway. Meahan's first "job" in the theatre was to dive headfirst through the portholes of a burning ship during a thrilling scene in a melodrama at the American Theatre, New York. In another act he crawled about the stage on hands and knees under a sheet of blue canvas and helped to make realistic waves in a "storm at sea." From this lowly position he rose to a position of super in "The Darling of the Gods," and there he first came in contact with greatness by acting also as dresser to George Arlino. But Meahan's ready smile and nimble feet led him first to burlesque and then into vaudeville, where he became a favorite as a song and dance artist. His first engagement in the legitimate was with Zouzo Stahl, in "Moonlight Mary." The role was that of a song and dance man. Winchell Smith and John L. Golden saw one of the very few performances of the ill-fated play. Whether they liked the show or not they didn't say, but they "discovered" Meahan there and engaged him to create the role of Slippery Muggs in "Turn to the Right."

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Olga Samaroff Stokowski, who will play at the concert for the Settlement Music School next week.

CLARA CLEMENS GABRILOWITZ

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Jascha Heifetz, violinist, who will be heard here with the Damrosch Orchestra in the Academy of Music on January 23.

NEW YEAR'S SUGGESTIONS

Apologies to Lord Tennyson

Write out wild themes from a wild stage. The highfalutin, soul-sick guff. Preposterously shallow stuff. Write out the rat that stains the age!

Write out the sentimental bunk. The sappy slush of platitudes. The mush and milk of footlight foods. Write out the weepy, maudlin junk!

Write out the forced affected "art." Whose paradoxes, crude and vain, so feebly echo Bernard Shaw. Write out the sad display of it!

Write out the tuneless music play That hangs and thumps with senseless din, And jokes which made Joe Miller grin, But now are the reverse of gay!

Write out the star "made over-night." Write out the brainless ingenué Whose looks alone have pulled her through. Write out the hopeless neophyte!

Write out high prices for bad art. Write out the false, ring in the true. Write out the stale, ring in the new. And wring each speculator's heart!

Must give us pause. Ring in—Alas! Fell fate has reared a stern impasse. Ring in the shows that have to be! H. T. C.

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THEATRICAL INDICATOR FOR THE COMING WEEK

"Follow the Girl" and Vaudeville Offerings at Keith's and the Academy Leading Novelties of New Year's Week in the Theatres

ADDELPHI—"Follow the Girl," musical comedy, produced by Raymond Hitchcock and Ray Goets. A promising cast has been selected, which includes Laura Hamilton, Johanna Howard, Dorothy Brunton, Claude Gillingswater, Walter C. Williams, J. Marshall Howell and Helen Greenleaf Patterson. Libretto, by Henry Blossom and Zev Parenteau. First performance on any stage New Year's eve.

LITTLE THEATRE—"The Homecoming," a modern comedy by Arnold Bennett. Stage Society will make the production. William Whitney and Dorothy Eshelmerline will have leading roles.

BROAD—"The Country Cousin," a comedy by Booth Tarkington and Julian Street, presenting human character contrasts between the East and the Middle West. Alexandra Carlisle in the title role contributes a portrait of vivid conviction and sympathetic appeal. Alfred Lamb emits her aristocratic swain.

GARRICK—"Turn to the Right," Winchell Smith and John L. Golden's remarkable comedy, in which a returned prodigal and a pair of amusing "crooks" find moral comfort and material prosperity in small town life. The cast is headed by William E. Meahan, De Witt Newing, Edward Nelson, Lucy Cotton.

ORRIST—"The Music Master," popular sentimental by Charles Klein in which David Warfield has won the most substantial success of his career. Although it has produced thirteen seasons ago, the appeal of the production is apparently as strong as ever. Many members of the original cast are employed.

CHESTNUT STREET OPERA HOUSE—"The Show of Wonders," a kaleidoscopic offering from the New York Winter Garden in two acts and fifteen scenes. In addition to the mythical features there is a tense melodrama, the specialty of the performers, headlined by a vividly staged, Among the principals are dainty Marjorie Miller, Willie and Eugene Howard, Tom Lewis, White and Clayton, Charles Wright, Harry Barron.

LYRIC—"Hitchy-Koo," a diverting variety of which the inimitable Raymond Hitchcock brand of "intimacy" is a salient feature. The production is delightfully staged and artistically conceived, leading performers headlined by the star Leon Errol, Irene Bordoni, Ignacio Martinelli, Sylvia Jason.

METROPOLITAN OPERA HOUSE—"Experience," George V. Hobart's spectacular morality play in which the characters embody virtues and vices. The production is notable for its superb season of noteworthy property. William Ingersoll has his original title role. Marie Horne, Jean Downs are others in the long cast.

AT POPULAR PRICES ORPHEUM—"The White Slave," a standard melodrama, by Bartley Campbell, which has enjoyed popularity for many years upon the American stage. The piece is replete with thrilling situations, which in the present instance are said to be enhanced in effectiveness by a realistic scenic investiture.

VAUDEVILLE KEITH'S—Madame Doree's "Celebrities," in an elaborate operatic act. Jimmy Duff, Jack Ingels, The Cameron Sisters, Miles and Heron, McDevitt, Koller and Lucie Alfred Bergen, baritone; the Four Kaating Kaye, Hal Skelley and Lou Norring, Will and Kemp.

BROADWAY—"The Singing Countess," the Seven Sammees, Middleton, Spaulding, and Lewis James Grady and company, White and Young, Morrell and Doria, Will Norris, Will and Kemp.

WILLIAM PENN.—Eva La Rue, Joe Willard and Billy Wilson, Green, McHenry and Dean, Ward, Wilson and James. "The Secret of the Storm Country," photoplay; first half of week. George Spink and company, John Eckert and company, Walter Baldwin and Gertrude Blahut, the Australian Creigh-Gentle, Koller and Lucie Alfred Bergen, latter half of week.

NIXON—Staley and Burbeck, the "Village Blacksmith"; Mary Dorr, Ethel Crevel, Joe Fenton and company in "The Battle of Wits," "The Tramp and the Millionaire," "Black and White," and "Tom Sawyer," photoplays.

COLONIAL—"Little Hip